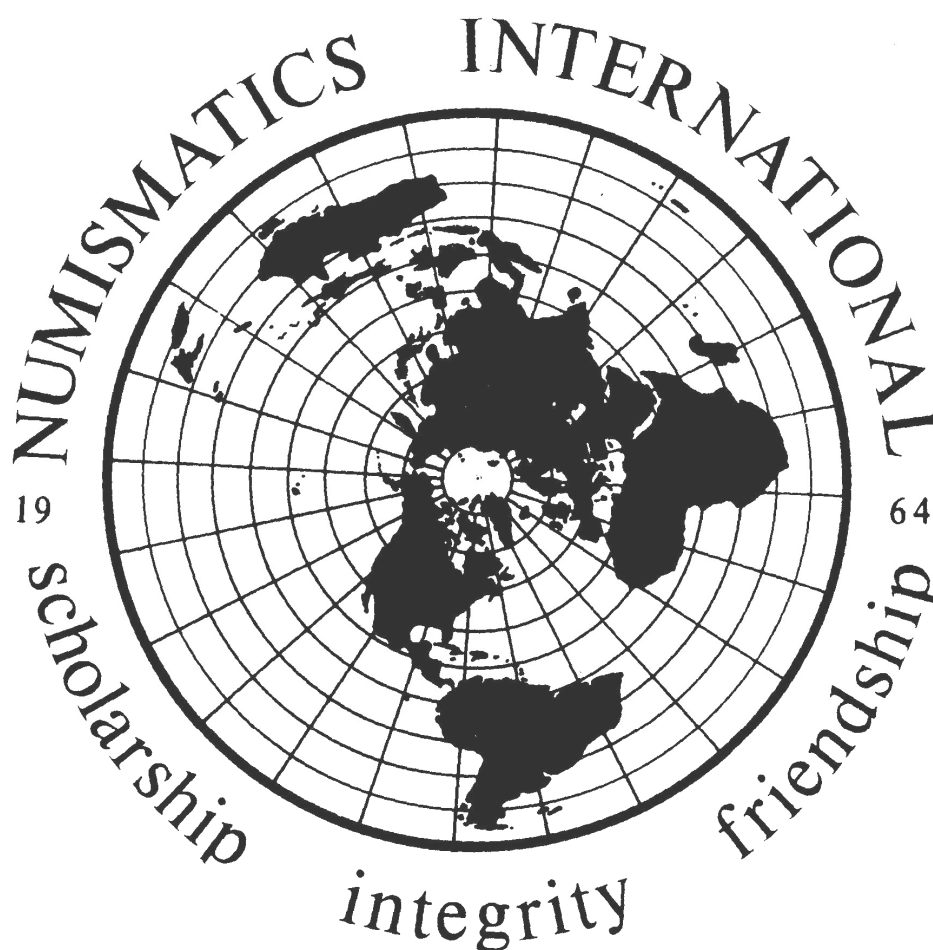


# NI Bulletin

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## NI Educational Programs

**ANA World's Fair of Money at the Colorado Convention Center at 700 14th Street, Denver, CO 80202, August 16, 17, 18 & 19, 2006.**

The International Bank Note Society (IBNS) and the Numismatic Bibliomania Society (NBS) will share a club table with Numismatics International. Numismatics International (NI) will hold a general and educational meeting at 12 Noon in the convention center. All members, non-members and friends are invited to visit the club table and use it as their base for the convention. Anyone who would like to volunteer to sit at the table, please contact Howard at [HADANIEL3@MSN.Com](mailto:HADANIEL3@MSN.Com).

Howard will also be the moderator for Numismatics International (NI) meeting with requested starting time of noon. All members, non-members and friends are also invited to the meeting. If anyone would like to speak on an appropriate subject for about 15-20 minutes and answer questions for about 10-15 minutes, please contact Howard. If no one volunteers to speak, Howard will fill in as usual. Howard will also have a "show and tell" time where everyone will be invited to introduce themselves and speak for a couple of minutes about a coin, note, reference, etc., of interest to them and show it to the attendees.

Coins, notes, MPC, AMC, scrip, tokens, references, etc., are always needed to pass out to the young and new collectors coming to the club table. If anyone wants to donate some of these items, please contact Howard. All donations will be recognized with a donation thank-you letter that can be used to document a tax deduction.

*NI*

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## Membership Report

The following persons have applied for membership. Unless objections in writing are received by July 1, 2006 the memberships are effective that day.

2678-MT	Sharon Krueger (Medieval European, Russian, French, British and ancient coins).
2679-MT	Jake Vandermeer (no specific areas submitted).



## Donations Report

We have received the following donations thus far in 2006.

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*NI*

## Our Lady of Guadalupe and Eucharistic Adoration

Mark McMenamin NI #2563

I recently came across a 26 mm diameter, multi-lingual medal showing Our Lady of Guadalupe on one side and a monstrance attended by angels on the other side (Figure 1). The medal has seen some service but is still in extremely fine condition. Its original suspension loophole had broken off and a new one had been soldered on. The medal is unsigned, but has silver band of varying width with MEXICO/925 stamped into it from which I infer that the band is of 0.925 fineness silver and that the medal is of Mexican provenance. The medal is silver and weighs approximately 6.4 grams with band.



Figure 1, enlarged

A Mexican provenance is of course quite likely, as Our Lady of Guadalupe has been identified by a number of commentators as a fusion of Mexican nationalism (*mexicanidad*) and Catholic religious devotion.<sup>1</sup> The obverse of the medal shows the Miraculous Image of Mary as applied to the tilma (native cloak) of St. Juan Diego in 1531. Mary is standing, turned slightly to her right and her hands are folded in prayer. She stands on a crescent moon with its horns pointing upward. As on the tilma, the folds of her lengthy gown are piled up against the central part of the moon, and a fold of her outer blue mantle hangs over the horn of the moon to Mary's left. On the original tilma image what might be the toe of Mary's left slipper peeks out from underneath the folds of her gown, but close inspection of photographs of the tilma make me wonder whether this is actually a slipper toe or just a rounded fold at the edge of the gown. I prefer the latter interpretation (the rounded fold on the actual tilma has a gold border just like the rest of the bottom edge of the gown), but most copies of the tilma image follow the toe interpretation and the medal described here is no exception. The sash of Mary's belt is visible.

Solar rays surround the image of Mary, and an angel (traditionally identified as St. Michael the Archangel, the guardian angel of Mexico), with his head turned to the left, supports the folds of the gown and mantle with upraised arms. Unlike the tilma image, Mary on the medal is being crowned by two other angels, who hover above Mary's shoulders carrying between them a crown surmounted by a cross.

On the medal, clouds surround this whole series of images, almost as if the image of Mary is breaking through the clouds. The clouds to the left and right support the obverse legend in Spanish STA. MARIA DE GUADALUPE/RUEGA POR NOSOTROS ("St. Mary of Guadalupe/pray for us").

A monstrance flanked by two angels kneeling in Eucharistic adoration dominates the reverse of the medal. Clouds support the angels and monstrance, and the monstrance and clouds are surrounded by the reverse legend in Latin LAUDETUR SANCTISSIMUM SACRAMENTUM ALTARIS (freely translated as: "Praise to the Holy Sacrament of the Altar"). The angels have one wing raised and one wing lowered, and both have halos. They are clothed in gowns with a slender belt or waist tie.

The monstrance is surmounted by a small passion cross or aiguisee cross<sup>2</sup> and has a small Maltese cross on its base. The Host in the monstrance bears the JHS monogram (an abbreviation of the Greek word for "Jesus" as follows: Ιησ.) surmounted by a cross. The cross does not touch the crossbar of the H, as is the case of a medal I described earlier that has a monstrance with the monogram as HIS.<sup>3</sup> The Host is surrounded by a lunette (device to hold the Host) consisting of twenty-four dots surrounded by a solid inner ring and an outer ring that is broken into sections. The lunette in turn is surrounded by a metallic sunburst with rays of two different lengths; short straight rays arranged in a compact radial array, and separate, longer rays that are slightly curved. Also stationed around the lunette are four small circles showing images, respectively, of a winged man praying or holding a sphere (top), a lion (left), an ox (right) and an eagle (bottom).

The association of clouds with both the Host and the image of Mary attest to the celestial nature of both. Both are also associated with supernatural solar rays, and the twenty-four dots of the lunette might therefore be taken to represent the twelve hours of the day. Mary's rays are an obvious reference to Revelation 12:1, "a woman clothed with the sun." The circles on the monstrance contain Evangelical Symbols of the Four Evangelists, St. Matthew (a man, emphasizing the human side of Christ), St. Mark (a lion, emphasizing Jesus Christ's royalty and power), Luke (an ox as a sacrificial victim to emphasize Jesus' priesthood) and John (an eagle able to soar up to Heaven). Placing the Evangelical Symbols in tight circles is an artistic convention that goes back at least to the 6<sup>th</sup> century with the page (Fol. 129V) introducing the Gospel of St. Mark in the *Book of Kells*.<sup>4</sup>

The origin of the image of Our Lady of Guadalupe is a fascinating story, associated with both scholarly controversy<sup>1</sup> and a popular devotional fervor so intense that in 1910, Pope Pius X declared the Virgin of Guadalupe patroness of Latin America, and more recently Pope John Paul II proclaimed her patroness of all the Americas.

The controversy over the authenticity of the image on Juan Diego's tilma focuses on the fact that "written records about Juan Diego are . . . late, but in his case there is the incomparable testimony of Mary's image left on his tilma."<sup>5</sup> Stafford Poole<sup>1</sup> emphasizes the problems with authenticating the date of St. Juan Diego's account, but these concerns matter little to those convinced of the image's supernatural origin and hence its importance for the Mexican nation. The Vatican has in any case answered these concerns by the canonization of Juan Diego.<sup>6</sup> When presented with a copy of the tilma image in the early 1750s, Pope Benedict XIV is reported <sup>(1, p. 177)</sup> to have quoted Psalm 147: *Non fecit taliter omni nationi* ("The like has not been done for any other nation").

The dating controversy centers on a document written in Nahuatl entitled the *Nican mopohua* ("Here is recounted"), of which the oldest surviving manuscript apparently resides in the New York Public Library.<sup>1</sup> Whether these represent the Guadalupe documents thought to have been seized by United States troops in 1847 is not known.<sup>(1, p. 168)</sup> Medals of the Virgin of Guadalupe go back at least to 1720, when José de Lizardi y Valle wrote in a report to the Archbishop of Mexico of the intensity of devotion to Our Lady of Guadalupe and how everyone, be he Spaniard or Indian, seemed to have "mementos or medals."<sup>(1, p. 174)</sup>

The medal considered here evidently shows the coronation of Our Lady of Guadalupe. Since Botturini Benduci's early 1740s attempt to ceremonially crown Our Lady of Guadalupe (he received a papal bull authorizing the coronation but not the required clearance from the Council of the Indies),<sup>1, p. 192</sup> Popes Benedict XIV, Leo XIII and Pius XII have called for the crowning of the Virgin of Guadalupe.

All sides in the authenticity controversy agree that the original (miraculous) image painting was embellished by later additions. These include golden rays of the sun, angels in the clouds around the image, the moon, and a crown that is now barely visible. An engraving published in 1648 (Figure 2) shows the clouds, the crown (apparently surmounted by a single cross) and the moon.<sup>7</sup> In this early reproduction there is also a circle of stars around the crown. An engraving from 1649 (Figure 3) shows a crown with three crosses.<sup>8</sup> The crown is shown in a different form in artwork by Baltazar de Echave Orio, Baltazar Troncoso, and Ramón Torres (where the crown seems to merge into the solar rays).<sup>9</sup> The crown in this medal is clearly distinct from the solar rays, and as noted earlier, is surmounted by a cross and suspended by two angels.

The supernatural flood of light around St. Mary deserves special mention here. An artistic convention, enforced by Pacheco in 1649,<sup>10</sup> requires that St. Mary be painted as the "woman clothed with the sun." All commentators, including believers in the miraculous nature of the image<sup>11</sup> and skeptics,<sup>1, 12, 13</sup> agree that the golden rays were details added subsequent to the main image. If one accepts the central image as indeed miraculous in origin, this leads to the curious situation in which the golden rays and crescent moon were added in order to bring the main image into compliance with the art censor requirements as specified in Pacheco's *Arte de la Pintura*.<sup>12</sup> This hypothesis draws support from the fact that the earliest woodcut of the Guadalupe image (Figure 2) shows the halo-crown of stars specified by Pacheco but never mentioned in other sources as ever occurring on the actual tilma.



Figure 2

On a medal described in Bob Forrest's article on the Immaculate Conception,<sup>12</sup> his Figure 6, with an obverse combining the themes of the Immaculate Conception and the Annunciation, the solar rays are divided into two arrays, one on the left side and one to the right of the Virgin. A Guadalupe medal from the Republic of Argentina



(1.04 inch diameter; signed by Nellagamba and Rossi) shows an interesting variation on the Mexican image, with the Virgin looking straight ahead and without an inclined head. She is crowned and is flanked by two divided arrays of solar rays. The obverse of the medal, with the image of the Virgin, has the legend NUESTRA SENORA DE GUADALUPE ROGAD POR NOSOTROS (Our Lady of Guadalupe Pray for Us) and the reverse carries no image but

has the following text: "RECUERDO/DE LA / 1<sup>RA</sup> (Primera) PEREGRINACION / DIOCESANA/AL SANTUARIO DE / N<sup>A</sup> S<sup>A</sup> DE GUADALUPE / OCTUBRE 14 DE 1900 / SANTA FÉ (R. A.)." This medal is a memento of the first Diocesan pilgrimage to the sanctuary of Our Lady of Guadalupe, 14 October 1900, Santa Fé, Republic of Argentina. No angel is seen below the crescent moon in this medal but rather a low pedestal. The medal evidently refers to a spin-off sanctuary of Our Lady of Guadalupe in Argentina, and was struck at approximately the same time as the Mexican medal considered here. The legend fonts are very similar to those of the Mexican medal.

Interestingly, a medal from the original Guadalupe sanctuary in Spain (said to have been visited by Columbus before sailing to America) shows on its obverse an image of Mary holding the Christ child, with a crescent moon and an angel (St. Michael again?) below.<sup>14</sup>

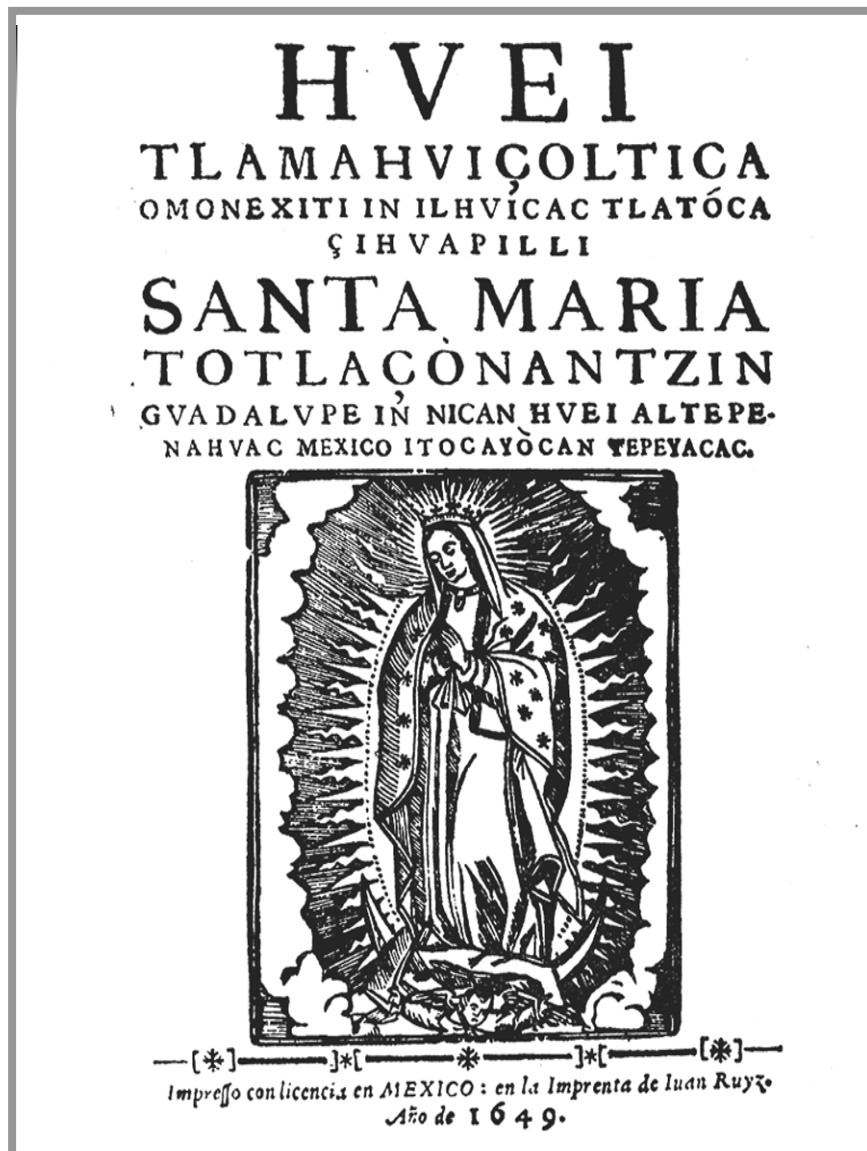


Figure 3

The crown shown in the Mexican medal may refer primarily to the coronation of Our Lady of Guadalupe at the Tepeyac sanctuary on October 12, 1895. The coronation was staged with unprecedented splendor, a product of a resurgence of faith in both the authenticity of the image and in the Mexican Church.<sup>9</sup> José de Jesús Cuevas wrote in 1887 that the most compelling proof of the miracle is the image itself, and how without ceasing to be Jewish it at the same time shows the physiognomy of the Virgin to be Aztec.<sup>15</sup> Cuevas also noted that the image has "something" of the eastern Greek icons, the art of Rome and the Middle Ages, and even Egyptian and Aztec art; in short, it represents a remarkably fluid fusion of artistic influences. Bishops from the United States, Quebec, Panama and Cuba were invited to the 1895 coronation, leading to expressions of jealousy on the part of some Mexicans who felt that the "Virgin of Guadalupe, our compatriot, our Mother and our support, does not wish to be (North) American; she is ours alone."<sup>9</sup>

The crown on the medal seems to be a representation of the crown used in the coronation ceremony in 1895 (see Plate 28 in reference 9). The carved altarpiece surrounding the tilma image in the photograph<sup>9</sup> has, above the image and its actual crown, a representation of three angels carrying a crown, reminiscent of the two angels carrying the crown on the obverse of the medal. The actual coronation crown was designed by Edgar Morgan of Paris,<sup>9</sup> and was decorated with six heraldic shields (for the archbishoprics of Mexico) and additional twenty-two medallions (representing the remaining dioceses). Whether the medallion considered here was a part of the 1895 coronation pageant is not known to me, but seems a possibility.

The juxtaposition of the image of the Virgin of Guadalupe on the obverse, and the Eucharist in a monstrance on the reverse, is a theologically and devotionally meaningful combination for Roman Catholics. Mary the Mother of God (in Greek *Theotokos*) is considered to be the first tabernacle for the Lord Jesus, a living monstrance for the Body of Christ. Hence the monstrance on the reverse of the medal is a nice match to the image of the Virgin on the obverse. But there is a further point about this iconography that merits additional consideration.

The earliest recorded juxtaposition of our Virgin of Guadalupe and the Eucharist is a sermon in Nahuatl given in the eighteenth century or earlier. This sermon, preserved in a bound volume entitled *Santoral en mexicano*<sup>16</sup> and residing in the Biblioteca Nacional de México, states that it is to be preached on the feast day observed "by the natives."<sup>1</sup> The sermon has a brief account of the apparition story that apparently derives from the *Nican mopohua*.<sup>1, 9</sup> The Eucharist is emphasized in the sermon, with the comparison being drawn by the unknown author between the Eucharist and the image of Mary, both appearing as efficacious help for the Indians on their path to salvation.

It is possible to note further that the presence of Mary in her miraculous images and statues has been likened by analogy to the sacramental presence of Jesus in the Eucharist. The Franciscan visionary Blessed Amadeus of Portugal (Joannes Menesius da Silva, 1431-1482) wrote favorably of the concept of Mary's Immaculate Conception (a favorite Franciscan theme) and reiterated a promise made to the apostles<sup>17, 18</sup>, "I will be with you until the end of the world via my images, both painted and carved, and you will know that I am in them when you see the miracles

and wonders that I will work through them." This theme was picked up by the Jesuit Francisco de Florencia,<sup>19</sup> who advocated for a kind of quasi-sacramental presence of the Virgin Mary in her images. This need not necessarily conflict with Catholic orthodoxy, as St. Basil reasoned that veneration paid to the "image is transferred to the archetype."<sup>20</sup> St. Peter Chrysologus noted that the image and the archetype are the same as regards their power, but different as regards their being.<sup>20</sup> This would be in accord with the Catholic doctrine of differentiation between *latria* (worship due to God), *dulia* (veneration due to saints) and *hyperdulia* (special veneration due to the Blessed Virgin Mary). In this same spirit, the brown scapular of Our Lady of Mount Carmel has been called "Mary's Sacrament."<sup>21</sup> For Catholics, St. Mary merits a special type of veneration due to her Immaculate Conception, her role as Mother of Christ, and her role as the conduit of grace from her Son. Thus Mary the Mother of God could be expected to manifest a power beyond that of other saints, and the pairing of her Guadalupe image with the Eucharist represents a resonating combination of two of the most important themes (*latria* on one side, *hyperdulia* on the other) in the faith.

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<sup>1</sup> S. Poole, *Our Lady of Guadalupe: The Origins and Sources of a Mexican National Symbol, 1531-1797* (1995).

<sup>2</sup> The *Cross Aiguisee* or Passion Cross is a cross with sharpened ends, representing the nails that pierced Christ's body.

<sup>3</sup> M. McMenamin, "Sacred Hearts and Eucharistic Adoration," *NI Bulletin*, December 2002.

<sup>4</sup> Ben Mackworth-Praed, *The Book of Kells* (1993). This is the only page of the *Book of Kells* thought to contain an artistic error, namely, the displacement of some design elements at the bottom of the page.

<sup>5</sup> E. D. O'Connor, *Marian Apparitions Today: Why so Many?* (1996), p. 71.

<sup>6</sup> L'Osservatore Romano, "Our Lady of Guadalupe: Historical Sources," *L'Osservatore Romano Weekly Edition in English*, 23 January 2002, p. 8.

<sup>7</sup> Miguel Sánchez, *Imagen de la Virgen Maria, Madre de Dios de Guadalupe* (1648).

<sup>8</sup> Luis Laso de la Vega, *Huei tlamahuiçoltica* (1649).

<sup>9</sup> D. A. Brading, *Mexican Phoenix: Our Lady of Guadalupe* (2001).

<sup>10</sup> Anna Jameson, *Legends of the Madonna as Represented in the Fine Arts* (1890).

<sup>11</sup> J. C. Cruz, *Miraculous Images of Our Lady* (1993).

<sup>12</sup> Bob Forrest, "The Immaculate Conception," *NI Bulletin*, December 1998.

<sup>13</sup> Michael P. Carroll, *The Cult of the Virgin Mary: Psychological Origins* (1986).

<sup>14</sup> Bob Forrest, "Our Lady of Guadalupe (and St. Jerome)," *NI Bulletin*, March 2001.

<sup>15</sup> José de Jesús Cuevas, *La Santísima Virgen de Guadalupe* (1887).

<sup>16</sup> *Santoral en mexicano*, manuscript 1481, 175-186.

<sup>17</sup> José C. Valadés, *El porfísimo, historia de un régimen* (1948).

<sup>18</sup> Ana Morisi-Guerra, "The *Apocalypsis Nova*: A plan for reform" in Marjorie Reeves, ed., *Prophetic Rome in the High Renaissance Period: Essays*, pp. 27-50 (1992).

<sup>19</sup> Francisco de Florencia, *La estrella del norte de Mexico aparecida al rayar el dia de la luz Evangelica en este Nuevo Mundo, en la cumbre del cerro de Tepeacac, orilla del mar Tezcucano, à un Natural recién convertido* (1688).

<sup>20</sup> S. Poole, "Mexican Phoenix: Our Lady of Guadalupe: Image and Tradition, 1531-2000 (review)," *The Catholic Historical Review*, October 2001.

<sup>21</sup> John M. Haffert, *Sign of Her Heart* (1971).

## Three Items of Exonumia

### Roger deWardt Lane NI #815

The field of numismatics is quite broad. It includes coins and paper money. Collectors and numismatists have always shown an interest in anything slightly connected with money. This field, known as exonumia, includes tokens, script, casino chips, fantasy money, NCLT and the like which were used as a substitute for money or in some way were connected with money (such as travelers checks). Three of the items, which fall in this no-man's-land are the subject of this article. The author is not sure where or when he collected them, but thinks he received them with some paper money almost 40 years ago. Recently the billet or biljetten (Figure 1), more correctly described in English as a lottery receipt, came to light. Also identified (Figure 2) is a Shanghai race track chit, the second subject of this dissertation. And another lottery ticket (Figure 3) of The Original Louisiana Lottery Co. has an interesting story to tell.

### Belgian Congo Lottery Ticket

The first one is a Belgian Congo 50 Franc lottery ticket dated 12 December 1936. The descriptions are in both French and Flemish. The odds of winning are printed on the reverse, with one big prize of Fr 2,500,000, then 1,000,000 winners of one franc each, then 5,981 winners of from 100,000 Fr to 1,000 francs out of 25 million tickets (billets) printed. This represents a 60% payout.



Figure 1: Face

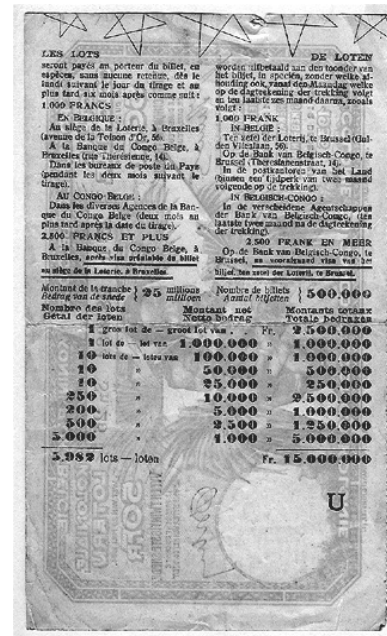


Figure 2: Back

(French Text) Royaume de Belgique / Loterie / Coloniale / Loi du 29 Mai 1934. / 50Fr / Vaingt Cinquieme Tranche / Le Directeur, (signature) / Le President du Comite (signature) / Le Tirage Aura / Lieu Avant / Le 12 Decembre / 1936 / Colonie du Congo

(Flemish Text) Koninkrijk Belgie / Koloniale Loterij / Wet van 29 Mei 1934. / 50Fr / Vyeen Twintigste Snede / De Directeur (signature) / De Voorzitter van het Comiteit (signature) De Trekking Zal / Platts Kebben Voor / Den 12 December / 1936 / Congo Kolonie

(English Translation) Kingdom of Belgium Colonial Lottery, Law of 29 May 1934. Twenty-fifth Cut. Pulling will take place before 12 December 1936. Congo Colony. [NOTE: "cut" or "slice" is the literal translation of both "Tranche" and "Snede"]

The back lists the number of tickets offered and how to collect the pay out, English translation below.

In Belgium—Year of the Lottery, at Brussels,  
The Office of the Lottery, 56 Avenue de la Toison d'Or,  
Or at the Bank of Belgian Congo, in Brussels, 14 Theresienne Street.

In Belgian Congo—At various Agencies of the Bank of Belgian Congo  
Two months or more after the date of drawing.

The size of the ticket is 97×158mm, and is watermarked "CL" for "colonial loterie," to the right. Below the outline, imprinter and designers: *j.verplancke.in m.poortmanet g.mingvet,sc.*

### **Belgian Congo History**

Stanley, a New York reporter and explorer, returned to the Congo in 1879 to open up the river and form a Free State under European auspices. He established a first station at Vivi, the limit of maritime navigation, 110 miles above the mouth of the river, constructed roads past the Yellala and Livingstone cataracts, and hauled steamers up to the higher reaches of the Congo, where in 1882 the station of Leopoldville was formed on Stanley Pool. Of the 223 miles between Vivi and Leopoldville only 88 are navigable water; but from the latter station to Stanley Falls the Congo itself is continuously navigable for 1000 miles, to which its great effluents already explored add no fewer than 5000 miles of serviceable water-way. Above the Stanley Falls station (destroyed by Arab slave-dealers in November 1886) the river is again navigable for a distance of 385 miles to Nyangwe, which is about 1300 miles from the Chambezi sources. The work having been thus initiated by Stanley, and the feasibility of the project made manifest, the Association in 1884-85 entered into treaties with all European powers and the United States for the recognition of its Sovereign powers. The boundaries of the new Congo Free State were settled at the same time, it being agreed that the basin of the Congo and its tributaries should be free to all nations, that no duties should be levied on imports, and that the slave-trade should be suppressed... the exports forming the staple of present trade are palm-oil, caoutchoue, ivory, orchilla, copal, ground-nuts, camwood, wax, etc. (*Cabinet Cyclopaedia*, 1895. Cited in 'Brother Can You Spare a Dime?').

### **Belgian Languages**

The principle language of northern Belgium is Flemish, similar to Dutch. About 45 per cent of the population of Belgium speaks Flemish, and 40 per cent Walloon (a French dialect), while 8 per cent know both languages. Most of the lottery tickets were to be sold in Belgium proper, thus the two languages, but if you had a winning ticket, the instructions on the reverse told you how you could collect at either Brussels or in the Belgian Congo (*Cabinet Cyclopaedia*).

## African Geography

The principle part of the great colony of Belgian Congo is in the interior of south-central Africa. It has only a short coastline on the South Atlantic at the mouth of the Congo River, to the north and west of it lies French Equatorial Africa, and on the northeast it touches the Anglo-Egyptian Sudan. To the southwest is Angola, a Portuguese colony. Northern Rhodesia lies to the East, along with Uganda and German East Africa (*Missionary Atlas, Harrisburg, Pa., 1950*).

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## Shanghai dog-track chit

Below is the second item found, a Shanghai dog track chit.



Figure 2: Face



Figure 2: Back

Face: In center, emblem of three greyhounds, serial number "No. G 12859" at right

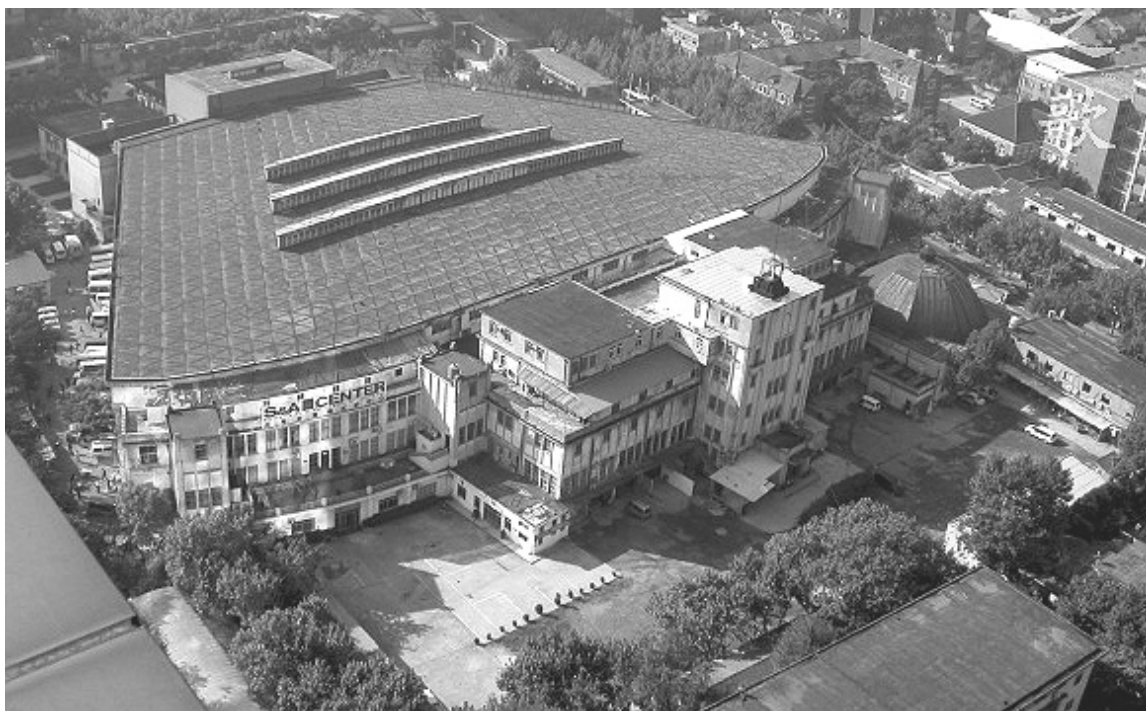
Le Champ de Courses Francais (The French Race Track) Shanghai, China  
Promises to pay the bearer at the track on racing day  
Or at the company's office, the sum of  
ONE DOLLAR (over large \$1.00)  
On presentation of the note within one year  
From the date of issue 1st April 1930  
Issued by the Board of Directors

Back: Chinese text, Size: 80×140mm

Old Shanghai had its own distinctive night life, and what a life! Dog races and cabarets, jai-alai and cabarets, formal tea and dinner dances and cabarets, the sophisticated and cosmopolitan French Club and cabarets, the dignified and formal Country Club and cabarets, prize fights and cabarets, amateur dramatics and cabarets, theatres and cabarets, movies and cabarets, and cabarets—everywhere, in both extremities of Frenchtown (French Concession), uptown and downtown in the International Settlement, in Hongkew, and out of bounds in Chinese territory, are cabarets.

In 1928 a greyhound racetrack (Canidrome) opens to 50,000 spectators in the French Concession. "Going to the dogs" is literally a favorite diversion of Shanghaianders,

the greyhounds racing on stated dates at the Champs de Courses Francais (Canidrome), Avenue du Roi Albert and Rue Lafayette, in the French Concession.



Canidrome at 1189 Rue Lafayette, in the French Concession  
([http://www.mountainsongs.net/temple\\_.php?id=126](http://www.mountainsongs.net/temple_.php?id=126))



Dog racing is not allowed in the International Settlement, but the sport flourishes at the Canidrome in the French Concession, where greyhounds are bred, and like pony racing, offers ample opportunity to those who would woo fickle fortune. By various combinations, big winnings or big losses are possible (*Tales of Old China* by Sino Media Shanghai, [www.talesofoldchina.com](http://www.talesofoldchina.com)).

The unit of Chinese currency is the Yuan, a silver dollar, loosely called the Mex Dollar. Since it fluctuates less in terms of Chinese commodities than in terms of gold, it is the only fair measure of Chinese values. Hence the dollars are Mexican, the present (c.1935) value of the Mexican dollar is about thirty-four cents.<sup>3</sup>

### The Original Louisiana Lottery Co.

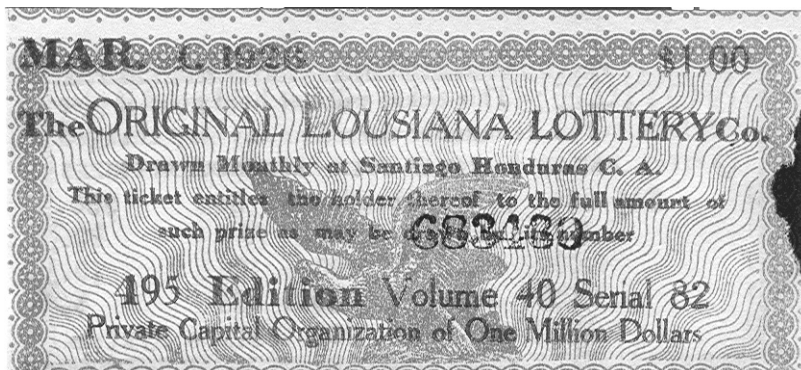


Figure 3: Face—Color orange, ink spill from the numbering machine

MAR. 1, 1926 \$1.00  
The ORIGINAL LOUISIANA LOTTERY Co.  
Drawn Monthly at Santiago Honduras C.A.

This ticket entitles the holder thereof to the full amount of  
such prize as may be drawn by its number.

495 Edition Volume 40 Serial 82  
Private Capital Organization of One Million dollars  
(Serial Number) 683480

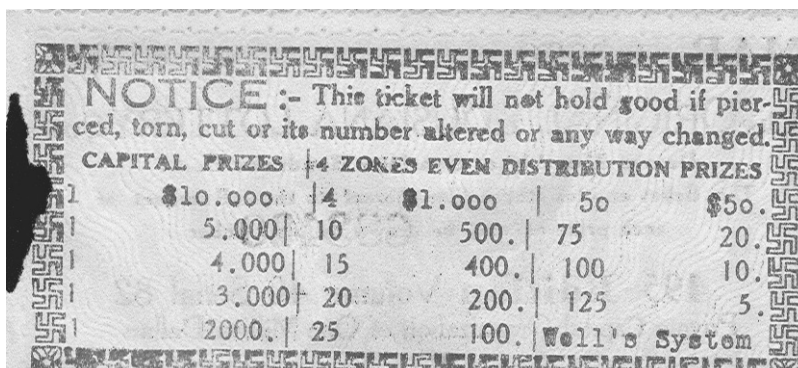


Figure 3: Back—Size 109×50 mm, note the swastika border

Text reads "NOTICE:-This ticket will not hold good if pierced, torn, cut or its number altered or any way changed." A list of prizes follows and ticket marked "Well's System."



In 1868, the Louisiana Lottery Company opened for business, eventually becoming the largest in the country, with tickets sold nationwide. The owners of the Company worked out an arrangement with state government. In exchange for donating a comparatively small sum of \$40,000 a year for 25 years to the Charity Hospital of New Orleans, the Company kept the rest of their revenues, tax-free. Amid state and national charges of corruption, the Company shut down 22 years later. It then moved to Honduras after the federal government passed laws banning the sale of lottery tickets through the mail.

Maximilian A. Dauphin, an Irish political exile, took a small job with the Louisiana State Lottery and guaranteed its success. Dauphin realized that dramatic publicity guaranteeing the honesty of the operation was the secret. In 1877, he drew two well-known heroes of the Confederacy, Gen. P.G.T. Beauregard of Louisiana and Gen. Jubal A. Early of Virginia, into the scheme.

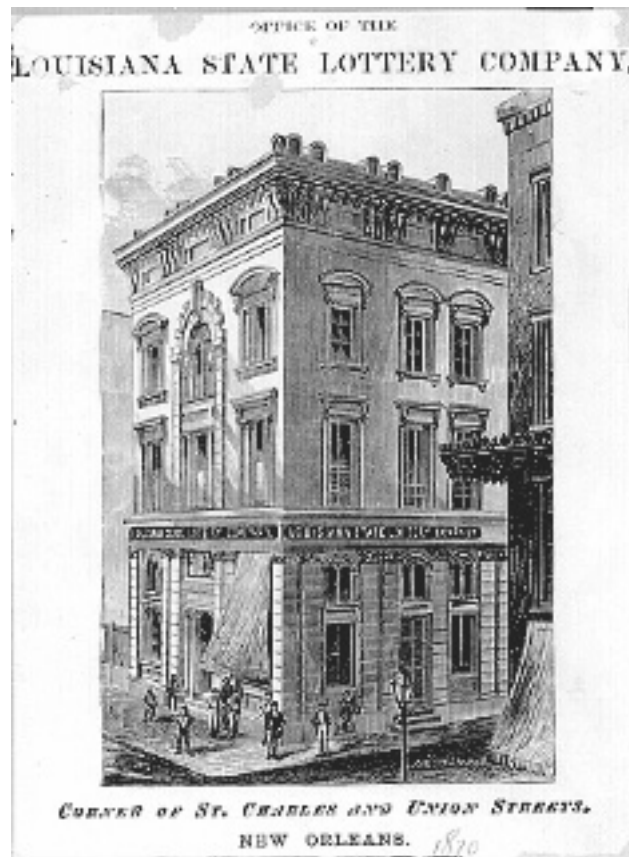
When Dauphin took over the operation, tickets were 25 cents and the top prize was \$3,750. In short order, business increased at runaway speed. Ticket prices rose to \$40 each—you could buy a percentage of a ticket—and the prize of \$600,000 was tax free.

By 1892, the Louisiana State Lottery had drawn its final number. In its 24 years, not one person ever won the \$600,000 prize. A New Orleans barber did win \$300,000 for a half-ticket.

The company held daily, monthly, and semi-annual drawings. Former Confederate Generals Beauregard and Early promoted and gave integrity to the drawings. Set on a large stage, blindfolded boys removed tickets and prizes wrapped in cylinders from two wheels at the same time. One boy pulled a winning ticket from the large drum and handed it to General Early, where it was matched with the prize ticket that another boy pulled from the small wheel and handed to General Beauregard. Early announced the winning numbers and Beauregard the amount won.

The lottery's heyday came in the 1880s. In 1890 the company's estimated gross earnings exceeded \$28 million. Unsold winning tickets were returned to the company's coffers. It was estimated that the company kept 48 percent of the money collected in each drawing. Ironically, only about 7 percent of the company's revenue came from within Louisiana. Residents of the United States, the Caribbean, Central America, and Mexico purchased tickets from agents of the Louisiana State Lottery Company. The United States postal system allowed people from all over the country to purchase tickets in the hope of striking it rich.

In 1892 the state legislature prohibited lottery operations, and that same year the United States Supreme Court upheld a law that banned the mailing of lottery tickets and bulletins. The Louisiana State Lottery Company held its final drawing in December 1893.



#### State Lottery Building

The lottery building was located on the corner of St. Charles and Union streets in New Orleans.

Reproduced from *Jewell's Crescent City Illustrated*

The company subsequently moved to Honduras and continued to run illegal lotteries in the United States. Because such lottery activities were illegal and conducted covertly, we do not know much about them. However, letters to company officials indicate that company agents often found tickets difficult to sell (*Various internet sources including <http://clarionherald.org/20030101/stall.htm>*).

Reference: Some of the footnotes are from the author's e-book '*Brother Can You Spare a Dime?*' *Modern Dime Size Silver Coins of the World*.

*NI*

## **New Issues: Ninety-Six New Coins from Mexico**

### **Howard Ford NI #LM90**

Before the United States of America began its series of Statehood Quarters, struck both in silver and in base metal (copper-nickel), Canada had already finished its series for the 125<sup>th</sup> Anniversary of Confederation, which included Quarters for each Province, also struck in silver and in base metal (nickel). In 2003 the United States of Mexico decided to try to outdo both of its neighbors to the north; Mexico would produce three coins for each of its 31 individual states plus the federal district. For each, one 100 Peso coin would be minted in BU in a bimetallic bronze and silver; another, a 10 Peso Proof, would be produced in fine silver; and a third, also a 100 Peso Proof, would be bimetallic fine silver and fine gold!

Minting began in 2003, and coins for six states were completed with that date. Production moved in reverse alphabetical order, with Zacatecas, Yucatan and Veracruz being the first. The whole gigantic effort has now been completed.

The obverse displays, of course, the Eagle and Serpent. The reverses display the state seal of the individual state. On the silver-bronze coins the seal is within an inner ring, along with the date. The denomination appears on the outer ring below the seal. The 100 peso proof resembles the 100 peso circulating variety, however at 34.5 mm the diameter is 5 mm smaller, the center is fine gold (0.999) and the outer ring fine silver (0.999).

Production of the coinage for each state is limited by law to 1,000 of the gold and silver proofs, 10,000 of the silver proofs, and a whopping 250,000 of the BU silver-bronze pieces. Each state is to receive 50% of the total production bearing its name, with the other half being divided among banks in all the rest of the country. I am told that the coins are now extremely popular in Mexico. To my knowledge, collectors in the United States have not shown very much enthusiasm for these commemoratives. As the number of coins in a set increases, sometimes the interest of collectors diminishes.

Specifications of the circulating version, taken from a Banco de Mexico press release dated 7 March 2005.

Bimetallic coin in silver and bronze-aluminum  
Face Value: One hundred pesos.  
Diameter: 39.0 mm.  
Edge: Discontinuous reeding.  
Composition: Center of sterling silver (fineness 0.925).  
Outer Ring: Bronze-aluminum.  
Mass: 33.967 g.

Below are images of the reverse side of the 32 circulating coins, 31 with the distinctive state shield and one for the Federal District, not actually a state but federal entity dedicated to the nation's seat of government, much like the District of Columbia for the USA. The coins are listed in reverse alphabetical order (the letter "ch" follows "c" in the Spanish alphabet).



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**OBVERSE**

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**ZACATECAS**

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**YUCATAN**

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The NI library catalog is available on-line at the  
Numismatics International web site.

<http://www.numis.org>




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**VERACRUZ – IGNACIO de la LLAVE**

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**TLAXCALA**

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**TAMAULIPAS**

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**TABASCO**

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**SONORA**

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**SINALOA**

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**SAN LUIS POTOSÍ**




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**QUINTANA ROO**




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**QUERÉTARO ARTEAGA**




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**PUEBLA**




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**OAXACA**




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**NUEVO LEÓN**




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**NAYARIT**




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**MORELOS**




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**MICHOACAN de OCAMPO**




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**MEXICO**




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**JALISCO**




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**HIDALGO**




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**GUERRERO**

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**GUANAJUATO**

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**DURANGO**

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**DISTRITO FEDERAL**

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**CHIHUAHUA**

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**CHIAPAS**

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**COLIMA**




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**COAHUILA DE ZARAGOZA**




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**CAMPECHE**




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**BAJA CALIFORNIA SUR**




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**BAJA CALIFORNIA NORTE**




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**AGUASCALIENTES**

Images courtesy of Roberto del Bosque, <http://www.mexicancoinsandmore.com>

*NI*

## Significance of the Design

### Two Roman Coins with Elephant Reverses

Howard Ford NI #LM90

The laureate head of Jupiter, with hair and beard in attractive ringlets, appears above the name "Q METEL PIUS" on the obverse of a denarius of the Republic of Rome; the reverse is dominated by a large elephant which appears below the name "SCIPIO"—all in a style which is rather archaic (<http://www.wildwinds.com>). This is a coin of Quintus Caecilius Metellus Pius Cornelius Scipio Nasica, a Roman general with a very famous name. We think of the two Scipios who opposed the armies of the African city of Carthage in the Punic Wars. No schoolboy ever forgets the story of the Carthaginian general Hannibal crossing the Alps with his elephants to fight Romans on Italian soil. Scipio the Elder defeated Carthage then, and his descendant Scipio the Younger finally destroyed the power of Carthage forever by tearing down the city stone by stone. Many decades later, Metellus Scipio had his base and probably his mint at Utica near the old city of Carthage, as he prepared to fight against the forces of Julius Caesar. Just as the elephant automatically makes us think of Africa, so the Scipios are forever to be associated with that continent. Metellus fled to Africa anytime he got into trouble elsewhere in the Mediterranean, and at the time he minted this coin he had just lost a battle to Caesar, Pharsalia, and was having to prepare to fight another, Thapsus. Jupiter is on the coin perhaps because as the King of the Roman Gods, he had certainly showered his blessings on the Scipios before and Metellus hoped that the god would show him favor. However, Scipio lost the battle at Thapsus and committed suicide in 46 BC (<http://www.encyclopedia.com>). We show two specimens of this type, which belongs to 47 or 46 BC. One is just F-VF but the other is a rather nice XF.



A similarly unrealistic elephant, with a long straight back, appears in the following photo of a coin of Caracalla. Can any of our members tell us the significance of the elephant for Caracalla's coinage?



Image courtesy Ancient-coins.com

A more realistic elephant appears on the reverse of a coin of Caracalla, for which we do not have a photo. The animal has a short back, sloping downward. This coin is said to have been minted in 212 AD, which was a very important year in the short reign of Caracalla. Can any of our readers explain the significance of the elephant on this coin?

NI

## **Ourique Once Again: The Moors in Twelfth Century Portugal**

### **Revisiting the November 2005 Essay on the Portuguese Coat of Arms**

**Howard Ford NI #LM90**

In the November 2005 bulletin, on pages 229-230, NI discussed the arms of Portugal and gave John Davenport's interpretation of the significance of the various elements in the arms. We emphasize that his interpretations differ from many others, too numerous to mention them all. But for one, the seven castles, which evidently were originally nine, may represent great fortresses captured from the Moors rather than castles of Spanish Castile, which had become allied with Portugal through marriage. In truth, the design of the arms has changed several times from century to century and from one king to another, and Davenport's views have many challengers.

The essay contained an image of a Portuguese coin commemorating the Christian victory over the Moors in the Battle of Ourique, which, incidentally, some scholars argue never actually occurred, at least not as history has generally presented it. The essay ended with questions about the battle and the Moorish combatants involved. The following provides some help with those questions and gives more information about the event commemorated on the coin.

A Moorish warrior in Portugal at the time of the Battle of Ourique would have been a *Murabit* (we can see the word "Moor" in the opening syllable). European history now refers to them as the Almoravides, and we can still see "Moor" within this word. The leader of the Murabitun was Emir Ali ibn Yusuf, whose armies earlier had conquered both Lisbon (*Lashbuna*) and Oporto. The emir was an extremely devout man, but in the later years of his life he became a very ineffectual military commander, losing much of his territories to the Portuguese, to the Spanish and to other Islamic tribes. If he were present at Ourique, then he survived the defeat because he is known to have died in 1142. His son and heir, Tashfin ibn Ali, also survived Ourique; he did not die until 1146, in North Africa (<http://www.answers.com/topic/almoravides>).

If five Moorish princes died at Ourique, then they probably did not include any major Murabitun leaders. The victims of the battle would almost certainly have been minor rulers of areas south of the River Tagus (the Rio Tejo) in the Alentejo (*al entejo*, meaning "beyond the Tejo"). The Tagus divides Portugal in half as it runs from northeast and the border with Spain toward the southwest, where it empties into the Atlantic Ocean at Lisbon. In general, by 1139 the Christians controlled much of the area north of the Tagus while the Moors controlled most of the southern parts. Far to the south and coming up from the ocean is a large rectangular-shaped area known as the Algarve (*al garbe*). All the land between it and the Tagus was the Alentejo, which ran from the Atlantic to the Spanish border.

One of the reasons why some scholars doubt that Alfonso Henriquez fought a battle at Ourique is that the town was very deep into the Alentejo. If Alfonso penetrated that far into enemy territory, then he would indeed have been far removed from his bases of support. However, Ourique is possibly not just the name of a town but perhaps also the region around it; it has also been suggested that "Ourique" might even have been a general name for much of the Alentejo. So perhaps the battle on July 25 or 26,

1139, was fought in the Ourique region, maybe not too far from the Tagus, rather than at the town of Ourique.

However, if the battle did occur at or near the town of Ourique, the Portugese, who were known for their *razzias*, rapid raids into enemy territory, could have planned one for the Ourique attack. In this case the Christians perhaps caught their enemy by surprise. If the Moors had never expected that the Christians would dare to go so deeply into their lands, they might not have had time to form their usual battle formations, with infantry in the center, armed with javelins and pikes, while riders on horses and camels protected the flanks ([http://www.vidaslusofonas.pt/afonso\\_henriques2.htm](http://www.vidaslusofonas.pt/afonso_henriques2.htm)). Although history says that the Portugese were greatly outnumbered, almost certainly they did not fight the main army of the Murabitun at Ourique. The Muslims were fighting in many different parts of Portugal and Spain at the time, and neither Ali ibn Yusuf nor Tashfin ibn Ali was likely to have been involved at Ourique. Even so, whatever happened in the Alentejo in 1139 was historically significant. For one reason, it was a large enough victory that it made Alfonso Henriquez the first king of Portugal, eliminating the likelihood that Portugal would become a province of Spain. For another, it contributed to the rapid destruction of the Murabitun empire. In the next few years they lost much of Spain and Portugal, including Lisbon in 1147, and their military presence in the Iberian Peninsula was greatly weakened. Also in 1147 they were defeated by the Muslim Almohades in a battle at Marrakech in Morocco. With that defeat they lost most of their power in North Africa and their empire was doomed (<http://www.answers.com/topic/almoravides>), although they still held parts of the Alentejo for several decades and parts of the Algarve for over a century.

The silver 10 Escudos commemorative coin for Ourique pictured in the November essay is dated 1928. Since the battle occurred in 1139, the coin does not quite mark the 800th anniversary of the attack. The coin shows a Christian knight on horseback, probably intended to be Alfonso Henriquez himself. Oddly, the reverse of this coin for Ourique does not show the coat of arms which that battle made possible. Perhaps the designer was subtly indicating that the full coat of arms was not appropriate until after the event commemorated on the coin. Instead, he designed a large shield with a cross for the reverse, similar to the shields and crosses which would have been carried by Alfonso into Ourique.



### Member Notice

Foreign coins for trade at KM price. Have large listing of coins. My main area of collection is Germany/German States. Will answer all inquiries. Jerry Gaither, 4951 Cherry Ave #188, San Jose, California 95118, USA

*NI*